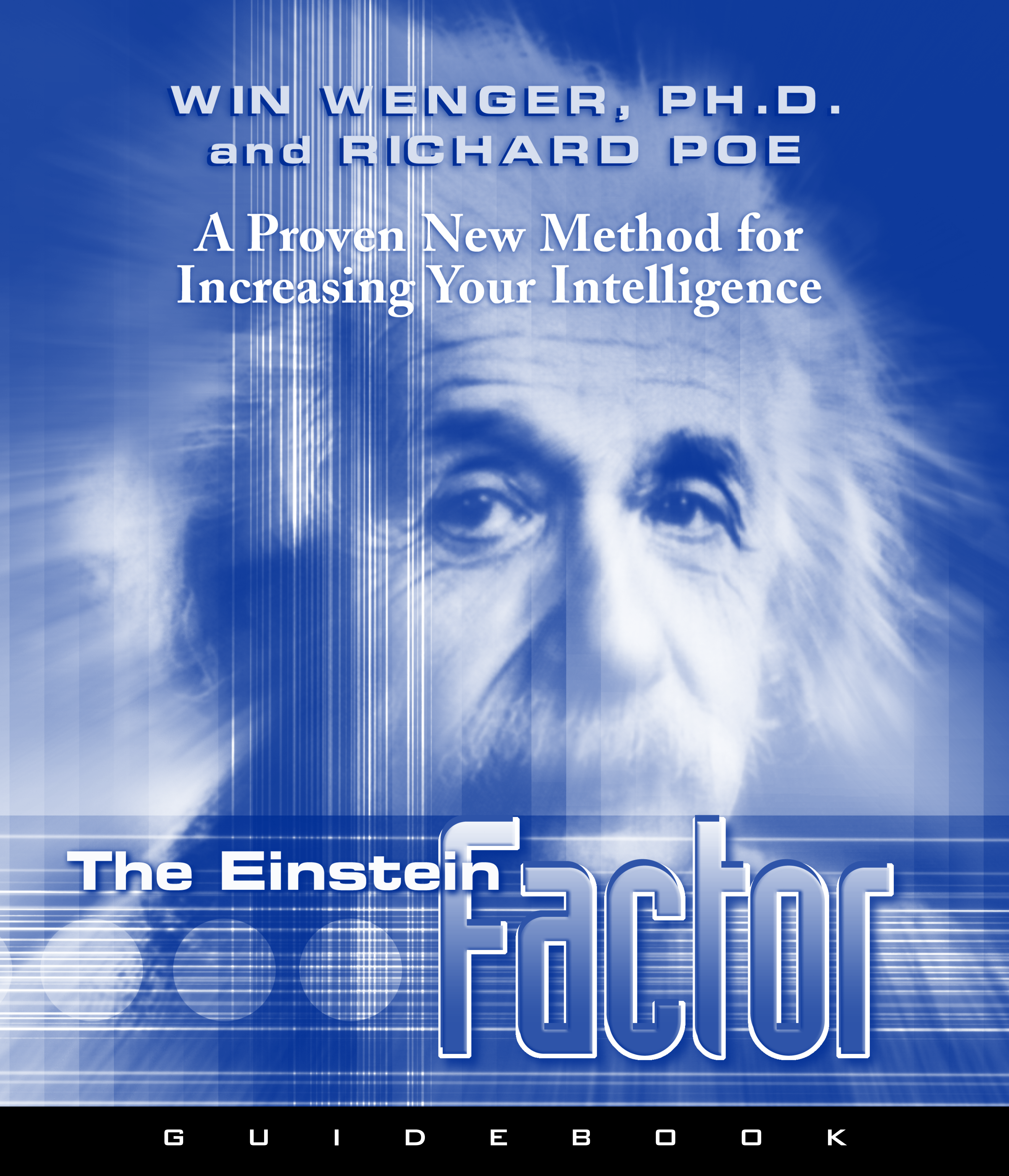

WIN WENGER, PH.D.
and RICHARD POE
A Proven New Method for
Increasing Your Intelligence
The Einstein Factor

G U I D E B O O K



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DISCLAIMER: The contents of this workbook and on the tape are solely the opinions of the author. Individuals who are delusional or severely emotionally disturbed should not attempt these exercises, unless they are done under the close supervision of a licensed therapist. Should any painful or difficult memories arise as a result of Image-Streaming or any other technique discussed in this program, it is recommended that you seek the aid of a licensed therapist.

Producer: Dave Kuenstle

Guidebook Created by: Theresa Puskar

Win Wenger, Ph.D., author of several books on the study of genius, including *Discovering the Obvious* and *How To Increase Your Intelligence*, and co-author of *The Einstein Factor*, has discovered that we can, in fact, improve our intelligence. Renowned in his field, he has been studying these intelligence-acceleration techniques for over 30 years.

He explains that if brain injury can negatively affect brain functioning, then intelligence-inducing exercises can likewise stimulate brain functions for improved performance. As he shares his passion and delight in the discoveries that he has made regarding accelerated learning and the study of the mind, Win Wenger will inevitably draw you into your own experiential experiments that will undoubtedly lead you to your own conclusions; results that may astonish you.

In this program Win Wenger gives you captivating historical stories of geniuses such as Albert Einstein, along with empirical evidence that supports his theory of one's ability to improve their intelligence (reminding you that the IQ is only one partial measure of intellectual aptitude). In addition, he provides you with experiential exercises that you can do to actually substantially improve your IQ.

This guidebook should be used as a tool to aid you in further exploration into the powers of your own genius mind. Some of the processes may seem a bit of a stretch, but like the exceptional geniuses before you, you are encouraged to open your mind and have fun exploring the extraordinary world of possibilities. It cannot be emphasized enough how necessary it is to do these experiential exercises to get the full benefit of this powerful audio program. Take the time to work your way through this guidebook and actually practice and experiment with the exercises that are provided. First and foremost, enjoy this journey of discovery you are about to embark upon.

Session 1: Are You a Genius? Yes!

In this session, Win Wenger shares a fascinating story of the mind's capacity. He points out that mathematician, John Von Neumann once calculated that the human brain can store up to two hundred and eighty quintillion (280,000,000,000,000,000,000) bits of memory. He informs us that we all have a defensive relax factor he calls the squelcher, that blocks us from achieving our full mental capacity. He explains that from an early age the majority of us are taught to ignore the stream of perceptions that come to us from our unconscious mind, very valuable insights that we have come to pay little or no attention to.

1. Win describes an experience in which a student has an image of a faulty tire. This image actually saves him from a potentially serious accident. Have you ever had a perception that seemed to have come from your subconscious that related important information to you? Do you know someone who has had such an experience? Write about any similar experiences below.

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2. Win asserts that close to 100 percent of your memories have been stored in your subconscious. Have you ever had an experience – a dream, a daydream, or simply a flash in your mind's eye, of a memory from many years prior? Write about the experience below.

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3. Win cites several instances in which their teachers and peers considered world-renowned geniuses slow and unintelligent. He explains that evidence seems to show that it is in the various areas that you appear to struggle intellectually that you will often find your special genius. In what areas do you feel that you struggle most intellectually?

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4. Experimentation with rats concluded that high stimulus environments not only elongated the lives of the rats, but also increased their brains in size. This phenomenon concluded that the number of inner connections between neurons in the brain (called synapses), stimulated by mental exercise were the real measure of genius. An abundance of synapses were also discovered in Einstein's brain. Given the importance of intellectual stimuli to your well-being, on a scale from 1 to 10 (1 being low and 10 being high), how much do you stimulate your brain on a regular basis? Below list 3 ways in which you can further stimulate your brain on a daily basis.

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5. Einstein believed that you could stimulate ingenious thought by allowing your imagination to float freely, unrestrained by conventional inhibitions. It was discovered that verbal and mathematical representation of his thoughts came only after the important creative thinking was done. How much do you allow yourself to creatively think? Do you ever consciously daydream, meditate, or do creative visualization exercises? If so, how much do you do each week? If not, commit to doing this at least 15 minutes per day for a week. Chart your experiences below.

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6. Win cited a situation in which he helped a boy greatly improve his baseball batting average by having the boy imagine a tiny fly speck on the baseball, and aiming the bat at the fly speck rather than the ball itself. Can you come up with a similar success formula for one of your activities, making use of this focus and concentration technique (or Einstein Factor)? Outline it below.

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7. Were there any discouraging messages you were given in your youth regarding your intelligence and potential? If so, do not be discouraged. You are in good company as many famous geniuses were discouraged as well. List below some of these messages that you received.

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8. Win reminds you that your confidence is often squelched by conventional education and job training as you learn to suppress your natural genius. Do you remember any dreams that you had as a child or adolescent that you did not pursue because you became discouraged? Explore those shelved dreams in the space below.

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Session 2: Dreaming, the Subconscious, and Image Streaming

9. In this session Elias Howe's sewing machine problem was solved in a dream, as the cannibals chased him with spears that had holes at their tips, suggesting that he move the eyehole of the needles in his sewing machines to the tip as opposed to the center. Dreams can be very powerful problem solvers. Have you ever had a similar experience? If so, describe it below.

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10. Lucid dreaming can be extremely beneficial. Try this exercise. In your awakened state through the day, ask yourself, "Is this a dream?" Once this habit becomes ingrained, you will eventually remember to ask yourself the same question while dreaming. Continue this exercise until you answer in your dream, "Yes, this is a dream." This state is known as lucid dreaming. How many days did you follow this exercise before you responded in your dream state? What was your experience in the lucid dream? Record your findings below.

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11. The first law of behavioral psychology is that you get more of what you reinforce. Based on this theory, Win states that by following this exercise, you will begin to remember your dreams if you don't already do so. Keep a notebook or tape recorder by your bedside. Immediately upon waking, write down or record everything you remember from your dreams. Try this exercise for at least 3 weeks and record summaries of your findings below.

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Week 2:

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Week 3:

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12. Win explains that now that you have mastered the lucid dreaming technique, you can control the action in your dreams. He gives examples of soaring through clouds, exploring underwater realms, changing into animals, performing amazing feats at will, conversing with interesting dream characters, and confronting fears. List below 3 themes that you have chosen to dream about and describe the dreams in detail.

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Theme 2:

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Theme 3:

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13. Another opportunity you have when lucid dreaming is the ability to stop a nightmare in its tracks and steer it toward a more pleasant conclusion. Is there a nightmare you have had, perhaps a recurring one, that you would like to change? In the space provided below describe the nightmare and create a strong intention to change it. Write about your experience in the redirected nightmare below.

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14. Win states that you can dream when you are awake; in fact, you are dreaming now. He describes his Image-Streaming Technique as being a way to gain access to your remarkable flow of inner perceptions. He suggests that 10 minutes of Image-Streaming each day will induce profound positive change in your life. The steps to Image-Streaming are as follows:

Sit back in a comfortable chair, close your eyes, and describe aloud the flow of mental images through your mind. Three factors are crucial in doing this exercise successfully:

a) You must describe the images aloud, either to another person or to a tape recorder.

b) You must use all five senses in your descriptions. For example, if you see a snow-covered mountain, describe how it looks, how it tastes, its texture, its smell, the feel of the air, and the sound of the wind howling across the peaks.

c) Phrase all of your descriptions in the present tense, as if you are experiencing it right now.

Try this exercise each day for the next 3 weeks. After each exercise, record your experience in the spaces provided below:

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Day 2:

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Day 21:

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15. The beneficial effects of the Image-Streaming Technique are many:

a) Originally the technique was developed in order to receive answers from the subconscious mind through imagery, an oracle on demand.

b) Image-Streaming raises one's IQ; people routinely gain 20 IQ points with just 25 hours of practicing this technique.

c) Anyone who has practiced more than an hour of Image-Streaming need never again suffer writer's block, artist's block, or any other kind of creativity block.

d) When writing an essay or report, this technique also responds to more comprehensively addressing issues (such as asking your Image-Streaming faculties, "What have I left out?")

e) It positively affects your self-esteem as you discover creative and intellectual achievements from practicing the process.

f) As a learning tool, it is your built-in Socratic tutor. It builds your understanding every time you use it. It enriches everything you look at, hear, and experience.

g) It reduces the overwhelming condition of feeling over informed (information overload).

How has this technique positively affected your life? Have you received any benefits from practicing this exercise that you would like to add to the list above?

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Session 3: Ways to Open and Improve Your Image Stream with Velvety Smooth Breathing

Through experiential exercises Win takes you on a journey to discover how powerful multi-sensory expression can be. He gives you the example of Walt Disney's brilliant movie, Fantasia. Walt commingled the senses in this movie, creating a phantasmagoria of shapes, sights, and colors. This commingling of the senses was a wonderful example of synesthetics, a phenomenon in which people might hear the color red, or smell a work of art, or feel the texture of a piece of music. You are also introduced to Description Exercises, the Velvety Smooth Breathing Exercise, and more Image-Streaming. It is important when doing these exercises that you be sure to incorporate all of your senses in the experience. This stimulates certain parts of the brain, and in turn enhances the power of the experiences.

16. Win suggests that you do the following exercise. Get a piece of paper and a pen, or a tape recorder. Pick two corners or sections of the room that you are in. On one side of the paper (or tape), describe the first corner that you choose. On the other side of the paper (or tape), describe the second corner, but with a difference. When you describe the first corner, confine your description to terms involving color, texture, form, feel, and your sense of position in space. When you describe the second corner, use only abstract terms that have nothing to do with sensory impressions. For example, you might write that there's a picture hanging on the wall, an upholstered chair wedged in the corner, but nothing about how those objects look or feel.

Take about 5 minutes to write out your description, or about 3 minutes to record it if you are using a tape recorder.

17. Now look over your results. Which description is more interesting? Which conveys more experience? Which puts the reader of that description more intimately in touch with the corner that's being described? Note your findings below.

18. Based on the findings on synesthetics, choosing to play the right kind of background music while eating will affect the taste of the food. Try an experiment. While eating a particular meal, play background music that you find tranquil, beautiful, and enjoyable. Conversely, while eating a similar meal, play background music that is intrusive, harsh, and unappealing to you. How did your food taste in each situation? Describe your findings below with each meal.

19. Like any muscle that must be exercised to become toned, your power of description must also be developed. Take a moment and describe the room you are in. Describe it to a friend or into a tape recorder as if it were a telephone and your friend were on the other end of the line. When in doubt, be sure to keep talking. There is no right or wrong way to do this, except if you hesitate in order to edit or if you stop yourself. Do a descriptive exercise like this one, spending at least 5 minutes, 3 times a day for the next 5 days. Committed practice of this technique will enhance your descriptive power and richness of observation. Make a note of your experiences below.

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20. Now do the above exercise again at least 3 times a day for the next 5 days, but in this case describe scenes and pictures that are not physically in your midst. For example, your favorite place in the world or a wonderful memory. Describe it, again being sure to use all of your senses in the description.

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21. The next exercise, which is central to Win's tools, is an exercise called Velvety Smooth Breathing. This exercise supplements Image-Streaming and other like exercises by putting you in a relaxed but alert state of mind. To do this exercise:

a) Focus on your breathing.

b) Breath in and out so smoothly that there is no pause between the in breath and the out breath; it is all part of one long, continuous flowing breath, like a slow, sensuous sigh that goes on and on.

c) Let each phase of that breath, each breath-stroke you as you may stroke a smooth piece of velvet. Smooth and continuous.

d) Breathe with your entire body, as if you are breathing not only with your chest and stomach, but also with your legs, arms, hands, and feet.

e) Continue doing this exercise, making each new breath more pleasurable than the last.

f) With each breath, see how much you can let go of.

g) Add flavor to the next breath, something you enjoy, perhaps vanilla or peppermint.

h) Continue breathing deeper and deeper, letting go of more and more.

i) Now let your breath stroke your whole body as you yourself would stroke a strip of smooth velvet, or silk. Really smooth. Really sleek.

j) Now mentally take a photograph of the feeling you have, as you experience this long, Velvety Smooth Breathing.

k) Each time you go back to this breathing technique, remind yourself of that mental photograph that you took, and this will deepen your state of relaxation.

In this state, describe aloud to someone or into a tape recorder a familiar person or object in richly textured detail. Describe it in such richly textured detail that the listener would be forced to see, hear, smell, taste, and feel what you are describing. If you are doing this with your eyes closed, you may notice that you actually see the subject in your mind's eye. Practice this exercise on 3 separate occasions. Describe below the sensations you experienced as a result of practicing this breathing exercise. What are you feeling after doing this exercise that you weren't feeling before you did it? What else did you notice?

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22. You can actually change your emotional state by simply changing your breathing pattern. For example, to experience relief from a situation, feeling, or condition, breathe repeatedly and slowly great sighs of relief (exhale). Within 2 or 3 minutes of doing this, you will find yourself experiencing profound relief. Try this exercise and describe below how you felt prior to doing this exercise and then how you felt afterwards.

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Session 4: Image Streaming

Image-Streaming is the focus of this session. Win takes you on a step-by-step Image-Streaming exercise. Remain alert and nonjudgmental, and have fun exploring the workings of your subconscious inner genius.

23. Now you are ready for spontaneous Image-Streaming. To make the Image-Stream more vivid and useful, note the following suggestions:

a) Use the present tense. Even when the image is already vanished, you should never say, "I saw...." Always phrase it as "I see..." or "I am looking at...".

b) The Image-Stream is reinforcing. It is developed by a feedback loop. Almost any stimulus will serve to trigger the stream of images, but from that point on, your own flow of verbal description is what keeps the Image-Stream going, what keeps your images developing. In general, the more you describe, the more of it you see.

c) Do not use any props to aid you in Image-Streaming. Ultimately, you do not want to use the accompanying tape when you are doing this exercise.

i) Start by doing a deep stretch.

ii) In the afterglow of that stretch, settle back into a deeply relaxed, comfortable position.

iii) Using your Velvety Smooth Breathing exercise, put yourself in a state of being deeply relaxed and very alert.

iv) Once you have reached this state, allow your mind to go into Image-Streaming. As any image comes up, whether a taste, smell, feeling, or something you hear or see, describe the image in detail, using all your senses, into a tape recorder or to someone listening. Do this for 5 to 10 minutes. Do not judge yourself and give yourself permission to fudge some of the sense experiences. Give yourself permission to freely describe whatever may arise, suppressing nothing.

v) Debrief by writing down in the spaces provided below everything that you can recall of what you experienced in the Image-Stream. Do this before you play back the tape. You can then re-play the tape to enrich these notes.

Do this at least once a day for the next 3 weeks and describe your experiences in the space below.

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24. There is a three-part principle of description in this exercise. Take note of the effects that doing these descriptions more effectively has on the exercise:

Principle 1: When you describe any object, real or imaginary, at the same time you are observing it, the very act of description focuses your attention in such a way that you perceive more and more detail about the object being described.

Principle 2: Describing an object aloud to an external focus, such as a live listener or to a blank tape and a cassette recorder, is the strongest way we know of so far to build this additional discovery effect. You discover more and more about what you're observing while describing it.

Principle 3: The more sensory your description is (the less abstract and explanatory), then the more powerful the effects are, especially when you are describing abstract or complex situations, as distinct from concrete ones. If you stay sensory in your description, and stay with the sensory details, explaining little or no part of it, just going with the sensory describing, it is much more effective.

Session 5: More Techniques to Improve Your Image Stream

In this session, Win gives further suggestions to make Image-Streaming work more powerfully for you, as well as helping you to teach this invaluable resource to others. Generally 70 percent of people have no difficulty Image-Streaming, but 30 percent are somewhat challenged with this technique. Only 3 out of 10,000 people that Win trained in Image-Streaming had extended difficulty. Ultimately just about everyone is capable of visualization. Initially you will be given exercise options to open your Image-Streaming abilities, and then further developmental exercises and experiential techniques to further explore your imaging faculties.

25. The following exercises are variations that will assist you in learning to Image-Stream if you are struggling at all with the original technique. If you are comfortable with the technique, these exercises will develop your Image-Streaming skills even further. Take note of the following suggestions:

a) Use beauty. Because beauty is the native language of the right-brain, nothing more than beauty will reinforce visual thinking more directly or powerfully than experiencing or working with beauty and wonder. So, begin your Image-Streaming session by recalling the most beautiful natural landscape you have ever seen. This might be a forest, a babbling brook, a garden, or a sunset over the ocean. As you go deeper into the description, you may find seemingly unrelated images coming through. Go with the flow, pick up on these new images, and describe them.

Try this technique at least once in the next month. Write about your experience with this exercise, in the space provided below.

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b) Stare at a fairly strong light source, such as a 40- or 60-watt light bulb (definitely not the sun) for about 30 seconds. Then close your eyes and describe the after-image of that light source. This after-image will soon begin to change colors, shape, and position. New images will appear. Keep describing whatever you see and you will soon drift into a full-fledged Image-Stream. Strong visual image patterns such as stripes, polka dots, and checkerboards will also create after-image effects if you stare at them long enough. At the end of this process, gently rub your eyes like a sleepy child and describe the lights and colors that result from that changing pressure of your fingers.

Try this technique at least once in the next month. Write about your experience with this exercise, in the space provided below.

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c) Recall an old or very memorable dream. Go into that dream; recall it as best you can. Describe it as vividly as possible in its original narrative sequence. As with ordinary Image-Streaming, do not worry if you have to fill in the gaps by fudging a little bit and making things up. Remember to describe the details using multiple senses and in the present tense. You may end up discovering the original message of the dream that may have been forgotten or repressed over the years.

Try this technique at least once in the next month. Write about your experience with this exercise, in the space provided below.

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d) You can also build an Image-Stream from any good, entertaining story, novel, film, or television program. This technique is called the Story Method. It should be a story that you have read or encountered very recently, or one that has remained vivid in your mind. Through your sensory descriptions, begin word-painting those scenes from that story that were not described by the author. As your descriptions pick up speed and intensity, you will start free-associating into a more genuine, independent Image-Stream.

Try this technique at least once in the next month. Write about your experience with this exercise, in the space provided below.

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e) The Fantasia Method is a technique that stimulates the synesthetic response more directly than any other technique. Listen to some richly textures music with your eyes closed. Experience has shown that French music, especially from 1750 to 1825, and progressive jazz are among the most effective for this purpose. Density and complexity of the music are key factors. You want to make sure there is enough music per unit to activate your more sensitive faculties. Such music will likely stimulate visual images as pleasing and fanciful as those that appear in Disney's Fantasia.

Try this technique at least once in the next month. Write about your experience with this exercise, in the space provided below.

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f) The Blindfolded Grope is a technique that is more touch-sense oriented. One form of this technique is to blindfold yourself and walk around the room feeling different objects. Describe at length the appearance of each object that you feel. Another variation of this technique is to have someone put together a mystery grab bag of diverse objects for you. With your eyes closed, remove and feel each object in turn, describing them as you do so.

Try this technique at least once in the next month. Write about your experience with this exercise, in the space provided below.

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g) Eating or Smelling Blindfolded is another Image-Streaming technique. This method helps involve the much-neglected faculties of taste and smell. Blindfold yourself before eating, describing in detail every sensation you experience while you are eating, until an unrelated Image-Stream begins.

Try this technique at least once in the next month. Write about your experience with this exercise, in the space provided below.

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h) You can also do another variant of the above Eating or Smelling Blindfolded technique. Select 4 or 5 spices from your kitchen with a range of pleasing aromas. Set the spices in a row before you. With your eyes closed, shuffle them around and then try to identify each one by smell. You may be surprised at the intensity and diversity of the Image-Streams that are conjured up. Smells are particularly effective at evoking long-forgotten memories.

Try this technique at least once in the next month. Write about your experience with this exercise, in the space provided below.

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i) Closing your eyes, start sculpting with your hands some object of art in the air. When it is finished, hold this imaginary sculpture in your hands and describe it in detail to a tape recorder or listener. Making a real sculpture out of clay would also work in this exercise.

Try this technique at least once in the next month. Write about your experience with this exercise, in the space provided below.

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j) You can do the Commuter Special exercise while being a passenger on a train, on a bus, or in a car. Do not do this exercise if you are driving. Blindfold yourself and from your imagination describe the landscapes and street scenes that you think you are passing. Be sure to describe your images out loud to a tape recorder or another individual.

Try this technique at least once in the next month. Write about your experience with this exercise, in the space provided below.

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k) Imagine that you are walking in a meadow, up a hill to the top where there is a single, immense tree. Engage all your senses here. Exalt in the warm breeze; the sunshine on your face, neck, and shoulders; the smells of the meadow; the muscular pull as you're walking up the hill; the swishing grass; the variety of wild flowers that surround you; the sound of your own breathing. When you reach the top of the hill in your imagination, lie down in the soft, cool moss at the base of the tree. Look up the tree's immense trunk. Look through the tree's branches at the sky, where clouds are scudding across as you expand. Notice how the movement of the clouds creates an illusion that the tree itself is moving along with you and the hill. Now drift with that moment. Let it take you wherever it will.

Try this technique at least once in the next month. Write about your experience with this exercise, in the space provided below.

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l) In the Beneath the Boat technique, imagine that you are riding on a boat on a gentle lake. Peer down into the water, past the sparkle and the ripples. Try to discern what is down below the surface. At first you see only the play of refracted sunlight across the bottom, but as you peer more intently, an entire underwater world takes form. Your own imagination will determine whether you see submerged Ionian civilizations or fabulous sea creatures. Describe whatever you see in rich detail.

Try this technique at least once in the next month. Write about your experience with this exercise, in the space provided below.

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m) The Time Space Method is a version of the technique that led Einstein to his theory of relativity. Image yourself to be some sort of electrical magnet or gravitational phenomenon like a radio wave, a laser beam, a quantum particle, or even a black hole. Imagine yourself moving across space between stars, between galaxies, and into the unknown. You do not have to be a physicist to achieve profound insights through this technique, although looking up a few popular science books may help you fuel your imagination and enrich the experience. Move through space until you come to something. What is it? Move through until something emerges in your awareness and describe it.

Try this technique at least once in the next month. Write about your experience with this exercise, in the space provided below.

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n) The Live-Partner or Helper Technique requires the assistance of another individual. This method is based on the assumption that you really are Image-Streaming all the time but simply are not consciously aware of it. Your partner's job is to help you become aware. Use the normal procedure to start Image-Streaming, including the Velvety Smooth Breathing technique. Your partner should:

i) Look for attention cues, which are those tiny indications that something has caught the Image-Streamer's attention. A momentary pause in breathing is definitely an indicator. It means that the Streamer have reacted to some inner stimulus, such as a striking mental image. Another good cue is if there is eye movement under the streamer's lids.

ii) Once the partner sees such an attention cue, he or she needs to alert the Streamer by asking "What was your awareness just then?" If in doubt, the partner should ask the question anyway.

iii) The partner must be persistent in order to get the Image-Streamer to realize that he or she is Image-Streaming. Be patient and persist in the process until it is effective.

iv) Once the Image-Streamer begins the Streaming technique, the partner then takes on the role of the listener or coach. He or she should coach the Image-Streamer to continue describing each image in present tense and in rich sensory detail. He or she should encourage the Image-Streamer without interrupting the flow, reminding the Streamer that it is okay to fudge a little or make up details.

Try this technique at least once in the next month. Write about your experience with this exercise, in the space provided below.

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o) Co-tripping or Co-Image-Streaming with a Live Partner is a slightly more advanced technique. Both partners sit down facing each other with their eyes closed. Each partner should then start describing to the other his or her respective images. Instead of waiting to take formal turns, each individual wants to get as much describing into the time available as possible, because the more describing that is done, the more powerful the experience. So when one of the partners pauses for a breath, the other rushes in with his or her description. Don't allow any empty airtime to lapse once you are underway. The game-like quality of this exercise is an excellent catalyst for Image-Streaming. It will rapidly sharpen your imagery and your descriptive abilities, and the contents of both your sets of imagery will be fascinating.

Try this technique at least once in the next month. Write about your experience with this exercise, in the space provided below.

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Once you open contact with your Image-Stream by whatever means, you may want to test and explore the limits. The further you push your powers of perception, the stronger your imaging faculties will become. The following are further-developing exercises and experiences. They not only build up your imaging muscles, but also actually increase the apparent size of the imaginary space in which Image-Streaming takes place.

p) In the Panoramic Scan technique, as soon as you see a clear scene come into view, begin panning your view slowly to the left, like your head was a camera, and your verbal description the videotape. As you turn your head, what new details of the scene come into view? Slowly turn completely around. What do you see behind you? When you have completed a 360 degree pan of the entire scene, you will feel a much more realistic sense of standing in the three-dimensional space in the scene.

Try this technique at least once in the next month. Write about your experience with this exercise, in the space provided below.

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q) The Expanding Senses technique allows you to practice describing your Image-Stream using your non visual senses extensively. For example, touch is probably the most important non visual sense. Explore the different surfaces in your imagined scene. Feel the bark on the trunks of trees, the roughness of a brick wall in the sun (which also has an unusual characteristic smell), the dew on the fresh grass under foot, the grain and sheen of fine wood furniture, and the texture of plush carpet. You can change the spatial point of view by moving around in the imagined scene, describing whatever appears as you move. You can also go back and forth not only in space, but also in time. Try changing the time of day, time of year, century, or millennium and see what that brings into your experience. You can also change your physical size in the scene you are examining, growing larger or smaller in the scene.

Try this technique at least once in the next month. Write about your experience with this exercise, in the space provided below.

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26. There are two further principles in play when doing these exercises. The first is the DaVinci Principle. Leonardo DaVinci, a renowned artist, scientist, and inventor of the 15th and 16th centuries free-associated his way to his unparalleled insights. This was the basis for much of his genius. "It should not be hard for you to stop sometimes and look into the stains of walls, or ashes of a fire, or clouds, or mud, or like places in which you may find really marvelous ideas," wrote DaVinci in his notebooks. DaVinci also found inspiration in the sound of bells, in whose clanging you may discover every name and word that you can imagine. Use these free-association techniques at least once a day for the next week. Record your findings in the spaces below.

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Day 2:

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Day 3:

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Day 7:

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27. The second principle is based on four lines that were penned by the poet, William Blake and embody the essence of Image-Streaming. "To see a world in a grain of sand/ And a heaven in a wild flower, hole infinity in the palm of your hand/ And eternity in an hour." Walt Whitman echoed the same idea 100 years later when he wrote that one might see the universe in a single blade of grass. The tiniest stimulus will indeed provoke storms without limit through a process that Win Wenger called the Whitman Blake effect. Pause before making your next big decision. Look around and notice the slight irregularities of the ceiling, the texture of brick under foot, the feel of your knees bending and straightening, the slight shift of sensation in your shoulders, stomach, neck, and face. You cannot really explain why, but when you widen your neurological contact with the world in this way, you feel stronger, wiser, more creative, and you choose more wisely.

Try this exercise also at least once a day for the next week. Record your findings in the spaces below.

Day 1:

Day 2:

Day 3:

Day 4:

Day 5:

Day 6:

Day 7:

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Session 6: Feedback – Your Portable Memory Bank

The issue of feedback is explored in this session. Feedback is one of the keys to this whole matter of the Einstein Factor. Many great geniuses in history constantly recorded thoughts and feeling in diaries, poems, and letters to friends and family. Less than 1 percent of the population habitually engages in writing out their thoughts, experiences, and perceptions, but with startling consistency almost all of the world's top achievers fall within that 1 percent. Win gives examples of many feedback loop models in this session, models ranging from stimulating unborn children and infants to his acclaimed Portable Memory Bank technique.

28. Win discusses the discipline of the Mankato nuns in Minnesota in their commitment to constantly stimulate their brains through playing quiz games, solving brain teasers, debating politics in weekly seminars, and most significantly keeping daily spiritual journals. Do you consciously work on keeping your brain from being mentally idle? What do you do on a regular basis to challenge yourself? List your routines below. If you do not actively pursue any such activities, what can you start to do to keep your brain active?

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29. It is hard to believe that over half of the brain cells that the child develops in the 7th month of pregnancy in the womb will have died by the time the child is born. This is due to lack of stimulus and, more importantly, feedback. Win suggests a technique that expectant mothers can use to stimulate the child in the womb and prevent the death of the brain cells. This feedback loop model involves giving the child feedback when it creates a movement in the womb. For example, when the child taps on the left side of the mother's uterine wall twice, then the mother would tap back on their left side twice in response. Consequently, when the baby taps on the right side, the mother might tap back on the right side some multiple, perhaps three times as many times on their right side. If the child taps on the top of the uterus, the mother might put headphones on her uterus and play music or talk to the child. It is important that the mother respond consistently to the child in the womb, and then that child will feel that his or her actions are having some influence on his or her environment and that he or she is effecting some control on her surroundings, and he or she will grow brain circuitry accordingly. Win believes that this technique, more than anything else, will keep a lot of the child's brain cells alive and engaged, letting the child be born whole and in greater reach of his or her potential. If you plan on having a child, practice this technique or if you know someone who is pregnant, perhaps suggest this technique to her.

30. Win cites several studies that prove that encouraged creeping and crawling by infants actually increases the child's IQ and brain capacity. A powerful way to increase a child's brain capacity is to create feedback toys such as an infant controlled pressure pad that would turn on or off Christmas tree lights around the bedding of the crib. The infant would thus gain instant visual feedback from his or her own movements. Brightly colored mobiles that move and shimmer when the child swats them are also a good way to provide feedback to infants.

Use your own imagination and create 3 such toys to stimulate children, whether in their bed, playpen, car or highchair. Give yourself permission to play and have fun with this exercise. Describe these toys in the spaces below:

Toy 1:

Toy 2:

Toy 3:

31. It is with the story of English inventor Michael Faraday's apparent incomprehensible writing of stray thoughts in his notebook that Win introduces the Portable Memory Bank. We have included a Portable Memory Bank with this program to aid you in your further exploration. This notebook should be taken with you wherever you go. You should write down any stray thoughts that come into your head (whether or not they seem worth recording at the time) into your Portable Memory Bank. This tool is an extremely important technique in exploring and developing the power of your genius.

Have you ever maintained a journal such as the Portable Memory Bank? If so, what did you use it for? Did you discover that it enhanced any aspect of your life? Describe below your experience with it.

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32. One of the extraordinary benefits of the Portable Memory Bank is as previously stated, the Law of Effect, being that you get more of what you reinforce. By writing any thoughts into the Memory Bank, you are focusing on, responding to your own subtle awareness, thus drawing more of your conscious attention to it. Win reminds you that every time you have an idea and do not take any action on it, whether by writing about it, sharing it with someone, or actively pursuing it, you are reinforcing the behavior of being uncreative. By writing it down in your Portable Memory Bank, you are reinforcing creativity. The same rule holds true for your subtle awareness, so be sure to write down anything that you experience.

For 3 weeks make a firm commitment to recording your observations and perceptions on a regular basis. At first this may be an effort, but if you stick to it, it will quickly become an enjoyable and freeing habit.

Ideally you would like to record a minimum of 30 to 50 observations per day.

33. In the spaces provided below, record a summary of your experiences after using your Portable Memory Bank after:

1 Week:

2 Weeks:

3 Weeks:

34. Win notes that with any kind of feed-the-loop model, it is important that you are supported in your innovative thinking, not discouraged. Is there anyone in your life who you feel would not support your intelligence-accelerating endeavors? If so, list them below and perhaps make a concerted effort not to include them in on your plans.

35. Likewise, are there any individuals in your life who would actively support these endeavors? If so, list them below and make a point to share your discoveries with them, perhaps even involve them in the sharing process of Image-Streaming and your Portable Memory Bank discoveries.

Session 7: Feedback – Looking at Things Differently

In this session Win reminds you that current society teaches you to distrust your own opinions and lean on the opinions of experts. He asserts that the courage to be different is a cornerstone of high intellect. It can be tricky to separate yourself from what you already know about something to discover new, raw perceptions. The tendency is to gloss over the raw perceptions and talk abstractly about the images you see. You describe what you know about the images, not what you are actually perceiving. An exciting discovery that Win instructs in this session is the use of Image-Streaming to repair past emotional damage. He also reveals the Instant Replay Technique as another developmental tool that enables you to look at past experiences differently and with new perceptions.

36. Set thinking is a term that defines a situation in which people see and hear exactly what they expect to see and hear, even if it differs from their actual perception (for example, Win's "strangled eggs" story). This kind of thinking can give rise to prejudice and bigotry. Image-Streaming seeks to wean the mind from its dependency on set thinking by reinforcing behavior that relies upon our actual perceptions rather than on our prejudice. Is there any area in your life in which you find yourself making quick assumptions as you get caught in "set thinking"? List below some of the situations in which you do this. After practicing the exercises in this series for a time, note any changes that might occur in your set thinking.

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37. Win introduces us to the concept of the original observer. He points out that all children start out as original observers, asking questions and seeking answers freely, but by age four they start learning to use their minds and set their minds at a lower level of curiosity. Often you are discouraged from being an original observer in your youth. Do you remember when you were most discouraged and who had discouraged you most profoundly?

Write about your memories of the experience below.

38. Win reminds you that you can turn lemons into lemonade when given such discouraging situations. Is there a way that you used the discouraging messages to your advantage? Discuss how below. If you were unable to do so, what advice might you give a child who may face the same predicament in his or her life?

39. At this point in the series you are introduced to Jean Piaget's schema of mental development. This model provides a roadmap of the natural mental development of a child from which Image-Streaming can be applied to repair past damage with almost surgical accuracy. Through the study of his own children, he noted that the children's thought process and perceptions advanced through 4 distinct stages:

i) The Sensorimotor Stage (from birth to 18 months)

ii) The Pre-operational Stage (from 18 months to up to 7 years old)

iii) The Concrete Operational Stage (from age 7 to 11)

iv) The Formal Operational Stage (from age 11 to 15)

Through his research Win discovered that you could go back to a stage in your life when your natural learning was impeded, Image-Stream through it, then relax and let that experience move forward into a free flowing fantasy in which you are to imagine being enriched by whatever experience or reinforcement is needed. You could then subsequently move to other episodes in your life and repeat the same process until finally arriving at the present. As a word of caution here, it should be noted that memory remains the most elusive of all mental phenomena and that at least 25 percent of the population can easily be made to remember experiences that never occurred.

40. Win takes you though a Cognitive Structural Enhancement (CSE) technique as a means to retrieve and enrich your memories of what Abraham Maslow called "peak learning experiences." The format of this technique is as follows:

    i) Let your Image-Streaming faculties take you back to some key point early in your intellectual development.

    ii) Describe to your partner or to a tape recorder whatever comes up in your visions; whether it fits with any expectation or not, just let the image unfold freely.

    iii) Let your Image-Streaming faculties imagine for you the most effective and appropriate experience that would have enriched your understanding at that key point. Describe your way through that experience out loud to your tape recorder or to the listener.

    iv) Let your Image-Streaming faculties move you forward in time from that early childhood experience to other key points of development that follow directly from it.

    v) Enrich each of these memories in turn by describing them at length in concrete sensory detail.

    vi) Continue the procedure until you have worked your way up to the present time.

    vii) Invest at least a few minutes in detailing to a partner or to a tape recorder the specific improvements that you feel this series of enrichment experiences has made in your present-day understanding and perception.

If you feel emotionally stable enough, do this exercise and write about what you experienced while doing it and afterward, in the space provided below.

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41. Win likens the Instant Replay method of Image-Streaming to the practice of sport casters in reviewing TV footage of athletic feats. The late Raymond H. Cameron, Ph.D, first introduced this technique. It is used in situations where you would like to gain insight into a past experience in greater detail. When you are first trying this technique, it is easiest to select peak learning experiences with obvious, special meaning to you. The procedure is as follows:

Think of yourself as an astronaut who has just returned from some exotic mission. You must now engage in a thorough debriefing of your journey to scientists for study back in mission control.

i) Close your eyes and practice Velvety Smooth Breathing.

ii) Bring forth a concrete memory of the event you have selected (with sensory detail).

iii) Describe the event sequentially to your partner or tape recorder, as it really happened in accordance with the normal rules of Image-Streaming (describe it in the present tense and in rich detail) and with as little coaching interference from your partner as possible.

iv) For the first 4 - 5 minutes confine your description to sensory impressions of the setting, the teacher or other key participants, the actions, your feelings, or body awareness. Focus only on sensory detail. Do not hesitate to make things up.

v) When you have established the sensory setting very clearly, begin to open yourself to more abstract insights. Feel free to make comments or judgments about the action before you. Express your judgments freely and without concern. They are important.

vi) The images may change or twist in an unexpected or bizarre way. They may seem unrelated but are most likely a symbolic representation of some vital insight about the replayed scene, a message about your selected experience. It may appear as an all-encompassing insight, what Maslow deemed an "ah-ha moment."

vii) Continue describing the new image for about 10 minutes or until you have achieved a clear ah-ha experience. Note that often the most valuable ideas you discover tend to come last.

Practice this Instant Replay Technique for 15 to 30 minutes each day for the next 3 weeks. It should have a profound impact on your life and your powers of perception. Record your daily experiences, in the spaces provided below.

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Day 2:

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Day 3:

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Day 14:

Day 15:

Day 16:

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Day 18:

Day 19:

Day 20:

Day 21:

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42. Give a summary below of your overall experience after practicing this technique for 3 weeks.

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Session 8: Techniques to Build Your Powers of Understanding

You are taken through another technique to build your powers of understanding in this session. This process gives you insights that allow you to repair some of the gaps in your early learning that most likely affect the way you see current situations in your life. For example, if you did not have an experiential learning from your own sensory experience that a volume of water stays the same regardless of the shape of the container that it is in, and that the water can be poured from one shape container to another (and reversed), then you may never fully integrate that some of what happens around you is also reversible, that it can go back and forth and be adjusted to suit.

This technique should be done as follows:

i) Drift back toward some early point in your life, without trying to recall events or remember early memories. Just let your Image-Streaming faculties open to some key point of your early development. Whether they seem fit or not, begin describing them to a tape recorder or a partner in rich detail for about 2 minutes.

ii) Moving deeper into this experience, let your Image-Streaming faculties now imagine for you the most effective and appropriate experience that would have enriched your understanding at this key point. Describe your way through this experience out loud and paint as much of a word picture as you can as the events unfold.

iii) Moving even deeper into the experience, go forward a little in time to some other point in your life during which this new understanding you have just been exploring would have made a difference. Explore the difference, describing it in rich detail.

iv) Let your Image-Stream show you some other key points of experience that occurred after the point of your new understanding that would also have made a great difference for you. Let events unfold for you and describe them in detail.

v) Touch upon 2 to 3 other key points of your life forward of this point as you approach the present. Note how this new insight would have made a difference in the key points and, again, describe the events as they unfold in detail.

vi) Come now to present moment in time and space with your old and all your new powers of understanding and appreciation. Let some of the new insights occur to you now. Describe them to the tape recorder or live partner, noting and describing some of the differences this experience makes in various current issues, matter, and situations as you notice them. To conclude, you may want to make notes of your observations, in the space provided below.

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43. Now that you have a wonderful tool to uncover gaps in your learning development, you have the potential to gain a greater appreciation and understanding of challenges you may have had in your life. Write below a list of at least 10 areas of challenge that you would like to investigate using this technique.

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Area 3:

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Area 9:

Area 10:

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44. After using this Image-Streaming Technique on each of the above challenges, describe your experience and write the resulting insights of each, in the spaces provided below.

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Area 10:

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Session 9: Image Streaming to Overcome Creative Blocks

Through his research Win has discovered that an areas in which you may have a block may be the area in which you have a very special gift; the very practice that you felt was your failure is most likely your greatest strength. Giving you a powerful breathing technique, Win takes you on an exciting journey to uncover your blocks and transform them into pleasurable experiences.

45. Can you recall a particular area, skill, or topic in which you feel that you have a block? Perhaps you struggle with learning a certain skill like math, cooking, or a sport, or in dealing with people in the office. List at least 3 such areas, in the space provided below. If you cannot recall an area that seems to block you, then list that as a subject of this experience.

Block 1:

Block 2:

Block 3:

46. After discovering any of your blocks, choose one and follow this technique that Win outlines in this session.

i) Image some symbolic image that you can use to represent the blocked activity, for example a closed math book for a block in math, an oven for a block in cooking, or a classroom door for a block in learning. It should be something that can open and close. Imagine it closed as your start this exercise.

ii) Now begin the Velvety Smooth Breathing technique, remembering to make each incoming breath more rewarding than the previous, letting go of stuff deeper and deeper on each exhalation.

iii) See your entire body as being involved in your breathing. With each incoming breath, see if you can breathe more completely with all of your body becoming involved to create an even more rewarding experience.

iv) Each breath is an opportunity to take the effects further. Anything that did not belong in your body, anything that did not belong in your system, any noise, stress, let it come out as you exhale. Imagine what is being swept up by your breath, and swept out of your body, like so many leaves being swept up by a breeze, swirled around and then released, but as they hit the open air, let them fly into being bright sparks of fresh life energy as they leave you.

v) As you deepen this experience, you can actually feel things being released out of your body, because there is extra warmth and richness in your outgoing breath. You may want to reach towards the end of each exhalation for this effect.

vi) Once you are sure you are getting that warmth and richness as you exhale, allow yourself to remember the feelings that you had in connection with that subject or field that you feel blocked in. Imagine that subject or field as being in some sort of image that opens and closes. For Win the math was in a math book that was closed as long as he felt bad about math.

vii) Now allow your bad feelings around this image to come out with your exhaled breath, turning into free, new, sparking life energy. Allow yourself to feel some of what you felt toward that subject, whether frustration, sadness, or anger, and expose it to your breath as you do the rich, warm breathing. Continue to expose a little more of that feeling, letting your exhaling breath sweep it away as it transforms into free, new, life energy.

viii) After doing this releasing for a time, you will note that it is getting harder to find any more of negative feelings about the subject. At some point here in the process, the subject your image opens for you of its own accord. Once you reach that point, you can go in and play. As you do so, focus with your breathing more on the delicious reward side (the incoming breath). Experience what cinnamon, vanilla, freshly brewed coffee, or a fresh scented pine mountain breeze feel like to breath.

ix) As quickly as possible after doing this exercise, go into real time and do the same activity in some form. If it was math, do a little bit of math work. If it was dealing with people, pick up the phone and make an appointment. As you do so, continue to breathe deliciously, which will help to sustain the enjoyment in the field that you have opened up for yourself.

Take a few minutes and write about your experience, in the space provided below. How did you feel before, during, and after the exercise? How do you feel about your previous block after doing this exercise?

Block 1:

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47. Make a point of taking each of the other areas in which you feel blocked and practicing this technique with each area. Write about your experiences in the spaces provided below or in your Portable Memory Bank.

Block 2:

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Block 3:

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Session 10: An Exercise to Ingeniously Solve Problems

In this session Win uncovers a way in which you can use Image-Streaming to find solutions to problems that cannot be found in what we already consciously know about the situation. This technique involves imagery more directly than you have experienced in past exercises.

48. Pick 3 problems that you would like solved in your life and list them below. Once you have done that, choose one that you would like to work on now during this technique.

Problem 1:

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Problem 2:

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Problem 3:

49. Follow these steps to solving your problem:

i) For about 1 minute, describe the problem you want to solve and why you want to solve it, staying with sensory detail and describing your perceptions with as little explaining as possible. Then set it aside to allow the further reaches of your mind to take care of it for you.

ii) Now having let go of the problem, imagine and describe a beautiful garden, bounded on one side by a high wall. As you describe the garden in detail, the further reaches of your mind are meanwhile free to lay out the answer to your problem beyond that high wall. It should be safely screened from sight so that your left-brain will not attempt to second-guess or edit your further resources behind that wall. Describe the garden, painting a word picture of what you described in such rich textures of detail that you literally force the listener to see, hear, and experience that which you are describing.

iii) Now move across the garden to the wall. Move up beside the wall on the garden side. Do not look over the wall, but lay your hands onto it and study the feel of the wall. Bring your face up close to the wall and study the smell of the stone, adobe, or brick. Gently lay your forehead against the wall, gathering impressions, making the wall utterly real to the listener while doing so by painting word pictures, describing it in full detail, using all of your senses. This should be done for about 3 to 4 minutes.

iv) Now jump over the wall. Land on your feet. What are you wearing on your feet? What surface are you standing on? What was your first impression and what is your impression now of the rest of the scene spread out around you? Describe that now in rich detail.

v) Now let a particular feature or object in the landscape capture your main attention. Center your attention on it. Go over to that object and put your hand on it. Silently ask the object this question, "Why are you here as part of this answer for me?" Something in the scene or the scene itself may now change as a result of your question. Describe in detail whatever is now happening in that scene.

vi) Now come back over the wall, rested and refreshed, through the garden, and back into this physical present space here, becoming fully alert and feeling good.

vii) Now you will try to make sense of your discovery over the wall. You can make notes in the space provided below to examine that experience in detail at different levels of awareness.

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viii) To aid in making sense of the scene, go back to the garden and find something in the scene that can act like the wall for you - a bush, a tall rock, a doorway, or a window, anything that screens you from viewing the scene beyond it. Describe the object that is acting like a screen in great detail for about 90 seconds.

ix) While looking at the object, perhaps resting your hand upon it, thank your higher mental faculties for giving you the answer to your question, but ask their help in understanding what the imagery in your answer means.

x) With your hand on the screen ask your mental faculties to show you another very different scene or set of images beyond the screen. There will be the same answers to the same question, only they will take different form.

xi) Now suddenly go beyond the object into the new scene and tell the listener everything that you find in this new scene for about 2 to 3 minutes.

xii) Go through steps x and xi again to gain a third perspective.

xiii) Now return to the here and now, stretching and feeling good. Try now to find all of the things that are the same in these three very different experiences, while everything else in the scenes is different. This can be a color, a recurring shape, a cartoon, a toy, a period piece coming from a different era, a feeling, water, or lack of movement. Is there a common theme or element among the three scenes? Tell the listener or write in the space below as you come to this observation.

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xiv) Now looking at that common element or set of elements, put it alongside the original question that you had written out. How does this element answer your question or problem? Describe it, in the space provided below.

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xv) After doing this exercise you may want to verify that the answer to your question is on track. You may then ask yourself, "How do I implement this understanding? What is a specific thing that I can do to start the act of solving the problem by actually implementing this answer?" Record later any insights you get about steps you can take.

You should not let this question and answer simmer for any longer than a day.

Below make a record of your experience with this exercise. Be sure to try it again on the other 2 problems that you would like solved and record your findings accordingly.

Problem 1:

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Problem 2:

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Problem 3:

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Session 11: The Borrowed Genius Exercise

The Borrowed Genius Exercise is unveiled in this session. It is an explanatory adventure that allows you to easily contact and engage your own very real genius - in some art, sport, skill, subject, study, professional field, or practice. This exercise can be a great deal of fun as you use your imagination to take yourself to the level that you would like to be at in any given area of expertise.

Whether in sensory mode or in understanding such as in sports, in artistic performance, or in intellectual and scientific understanding, in just a day or two (sometimes only an hour), Borrowed Genius enables you to gain levels of proficiency in some skill or field that normally would take years to build by conventional methods. It is a way to connect with your own very real inner genius to acquire such understanding.

50. There are two key exercises that Win takes you through in this session. The first exercise involves learning in context. All human learning is in relation to other things, some sort of context in which to define and experience whatever it is you are trying to learn. Examples of this that Win gives is defining the room that you are in through the eyes of an artist as compared with the eyes of a tax assessor or a Bushman from the Kalahari Desert who has never been inside a building before. With each different head you wear, you have a different experience of the room, one finite place. It is clear at this point the high leverage that you can get on any active learning and on any level of functioning that you are trying to achieve by changing the context to one that better supports that which you are attempting to do.

Based on the above example, describe your computer from the perspective of a graduate of a university course in computer science, a 5-year-old child, and an Eskimo who lives up in the far north and has never seen a computer before. Write about your experience through the eyes of each individual below. Then give an overview of the exercise in its entirety.

University Graduate in Computer Science:

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Five-Year Old Child:

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Eskimo:

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51. The second exercise that Win takes you through involves putting yourself into the shell of an individual whose skills or expertise you are trying to emulate. In this exercise you begin by seeing the genius, whether the world's greatest mathematician, most sensitive artist, or most powerful runner. You then get into that individual, for example the artist. Lift their head and slip it over your own head, bringing your eyes to where the eyes of the artist are so that you can see through and with the eyes of the artist. Bring your ears to where the artist's ears are, so that you can listen through and with the ears of the artist. You then put on the artist's whole body as you would put on a rubber suit, and examine yourself. Explore the different feelings in your face, around your eyes, cheekbones and mouth, shoulders, and other parts of your body. How do you walk? How do you hold yourself? What is your posture? What are the differences in the way you sit? Your expressions? How does it feel to physically be this famous artist? To the extent that you can copy off that artist's pattern of body feel and wear those patterns of feeling in your own body, then you will most likely be more successful when you do your art.

Based on the above example, choose three individuals who are famous for certain skills or genius that you would like to further develop in yourself. List these three people below.

Individual 1:

Individual 2:

Individual 3:

52. Now do the above exercise with each individual, allowing yourself time to really get into each of their bodies, experience how they feel, how they see things and react to things. Have fun with this exercise, and then write about your experiences with each, in the spaces provided below.

Individual 1:

Individual 2:

Individual 3:

Session 12: Beyond the Borrowed Genius

Win takes you through an exercise in which you actually meet a genius whom your subconscious mind selects to aid you in the development of a particular skill in this session. Committed, repeated practice to this delightful exercise can propel you into tapping into genius that may be beyond your wildest dreams. This process will undoubtedly greatly accelerate any area of skill that you would like to further develop. Something that may take years to achieve may only take weeks with focused and committed use of this technique.

You are encouraged to have fun with this exercise and give yourself permission to be open to whatever insights and gifts that your higher intelligence faculties introduce to you.

i) Begin this exercise by focusing on the particular skill that you would like to develop, a subject or activity that you would very much like to perform much better in, or to understand far better, and be more effective in.

ii) Begin by describing a beautiful garden, even more beautiful than the garden you described in your Problem Solving exercise. As in the previous exercises, it is imperative that you make your descriptions in great, rich detail, using all of your senses. The more detail you have, the more intense and powerful your experience will be.

iii) You may start to get pictures other than the garden. When this happens, describe in detail the pictures that you see. Expand your perception of the garden or picture by slowly turning to the left, right, behind you, and around you. You can start moving in the garden and feel things as they come into view. Do this for about 2 to 4 minutes.

iv) Now imagine a genius joining you in this garden, a genius in the skill, subject, field, or activity that you picked at the start of this exercise. Perhaps this genius is someone whom you know, or someone you do not know. He or she can be someone from the past, present, or future, real or imaginary. It is best if you let yourself be surprised by who or what your larger mind puts in this space to play the role of genius.

v) In rich detail, begin describing the genius to your listener, making him or her utterly real. Describe the feel of the warm, welcoming presence of this genius. Take about 2 to 4 minutes.

vi) Now stand at arm's length, behind the genius (his or her back is to you). Now waft yourself forward into this genius, bringing your eyes to where the genius's is, etc., until you feel that you are totally inhabiting his or her body. Now bring your senses, your mind, your body, your memories, your perceptions to where those of the genius are so that now you become this genius.

vii) Now perceive your surroundings as the genius, noting the difference between how you perceive the space as the genius and what you experienced there prior. As the genius, describe these differences aloud richly and in great detail. Stay as immediately sensory as you can. The understanding, abstraction, and ah-ha's will almost take care of themselves if you continue to stay firmly with the rich sensory detail of what it is like being the genius.

viii) Continue to be this genius, engaging in some of what it is that the genius is genius at. As you do so, study the feelings in your body as the genius, especially your posture. Describe in great detail your perceptions as the genius.

ix) Once you are in the flow of a full ah-ha, describe the feelings in the face, the neck, the shoulders, and every other part of the genius's body while being especially effective at the skills that your genius is genius at. Make those body-related feelings utterly real to the listener as you describe them.

x) Now go into your genius memory and go to the movement of greatest understanding, or illumination, in the lifetime memory of this genius, a time when everything came together and suddenly made wonderful sense. Describe as much as you can about this experience, the perceptions and understandings that were part of that experience, for at least 2 minutes.

xi) Now walk in front of a big full-length mirror. See the genius facing you in the mirror. Now abolish the mirror and have the genius standing there and yourself back and facing the genius. Project a warm feeling of thanks to your genius; perhaps the gratitude is mutual.

xii) Your genius now hands you a tiny cellular phone. There is a mutual feeling of understanding between you that you can tap this genius at anytime and that this genius can also tap you for your gifts of genius.

xiii) At this point in time listen closely while the genius points out something especially important in this experience or tells you something you especially need to know in this context. Now report this special insight to your listener, and then return your full awareness to the here and now, fully refreshed and feeling good.

xiv) Now identify in 1 to 5 words the patterns of feeling in the body of the genius as you can recall. Write these words down in the space provided below, because they can remind you of this total context of the genius and trigger you back into a reminiscence of the experience.

xv) Within at least the next 12 hours it is important that you give some real-time conventional learning to the area of expertise in which you met your genius. This exercise is most effective when you go back and forth from real-time learning and practice to this Borrowed Genius exercise several times throughout the day. The combination of the inner and outer experience will create powerful results in record time.

53. Write about your experience in doing this exercise, in the space below. Try to do this exercise along with some conventional learning at least 2 to 3 times a day for at least 1 week. Chart your progress and experience, in the space provided below.

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54. List at least 2 other skills that you would like to develop your genius in. At some point in time during the next couple of months, make a concerted effort to develop these areas of genius, making use of this technique. Record your experiences and the outcome in a notebook or your Portable Memory Bank.

Skill 2:

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Skill 3:

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Session 13: The Beachhead Process for Creativity and Inventions

In this session you will delve into the future to explore your great inventive genius. The purpose of this exercise is to find new products, services, or discoveries that would be of possible value. In this exercise known as the Beachhead Process, you want to reach beyond the limits of your conscious mind. So allow yourself to be surprised at the revelations as they appear, and be sure to describe them in very great, rich detail. This is especially important, for the more information that you carry forward from this experience, then the more you will have the capacity to bring the invention into successful production in present-day reality.

i) Start by taking a deep stretch; then settle into a deeply relaxing, comfortable position and let go a good sigh or two. Make each breath you take better than the one before as you do this exercise. Close your eyes so that you can see more freely.

ii) Do not attempt to create anything in your conscious mind. Sit back and allow the subtler portions of your mind to show you. Let them surprise you as you sit back and observe; then begin describing what comes up for you.

iii) Imagine visiting a civilization where you find devices that would be new inventions back here on present-day. Do this by seeing yourself at an elevator door. See and experience yourself pressing the call-button for the elevator. Feel the button under your finger; see your hand in front of you as you press the button. Experience the color and texture of the elevator door, making it utterly real as you describe it to your listener.

iv) When you enter the elevator, completely experience the inside of the elevator, describing it in detail as you do. You note and describe a window that is on the elevator door. You pick up a portable "disengage"device that can fit into your pocket. It has a "return" button on it. When you press that button, you will return to the elevator immediately from wherever you are.

v) You look at the wall of the elevator and there are call-buttons. The "Up" button takes you to a civilization in the future, the "Down" button takes you into the past, the "Side" button takes you to parallel tracks of time to where our own civilization took some different turning, and the "Space" button is for moving across our galaxy. Each button on the wall takes you to a different era or civilization. You decide which button you would like to push and once you do, say loudly in your mind, "Take me to a highly advance civilization where I will observe a useful and beneficial device which I can copy, understand, bring back, and use back here on present-day earth." The elevator begins to vibrate and move. A color will flash by in the window of the elevator door. Be sure to describe the experience as you continue your journey.

vi) When you arrive at your destination, the door of the elevator opens. You see an entirely unique world before you. You exit the elevator and experience this world through all of your senses, describing it in rich detail, making it utterly real to the listener. Explore this advanced world.

vii) Suddenly a device catches your attention. Approach that device and experience it in all its detail. Discover the principles of how it works in enough detail to be able to return to the now and build a working copy of it. Change your shape or size to get a complete sense of the device. Take your time as you experience and describe it, noting that all of what you observe is key, as you will return to present day with all that you have observed and use the observations to create this device in present day.

viii) After taking extensive note of the device, experiencing it, and describing it using all of your senses, approach an inhabitant of this place who understands this device, perhaps the genius who created it. As in the Borrowed Genius exercise, stand the inhabitant arms length in front of you and waft yourself forward into his or her body and experience the device from this new perception. Perceive through this being's memories, senses, and abilities. Once you have completed this experience, return the being's head to his or her own shoulders so you can ask them some additional questions. Ask the questions softly out loud, but in your head, ask them very loudly.

ix) Remember that you can always return to this place if you require more details. Go back to the elevator, press the "Return" button, returning to full recall of all that has transpired thus far, coming full and present in the here and now.

x) Now record your notes, make sketches, and do whatever you need to do to show the listener what you have invented here. As you do the notes and sketches, describe them to the listener in rich detail. As time progresses, you may remember more about the invention, so continue writing any notes.

55. Give a detailed description of your experience in the space provided below or in your Portable Memory Bank if you require more space.

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56. Now that you have a new, creative invention, what are the next steps you can take to act on your new discovery? Map out an action plan, in the space provided below.

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Session 14: Your Breath is Your Brain's Pacemaker

Win gives details in this session of the power that breathing has on your brain capacity. It is no accident that breath is deemed as life force, chi, or prana in various cultures and is considered the most important factor in having a healthy and balanced life spiritually, mentally, emotionally, and physically. Several suggestions for how to improve your breathing techniques and the effects that such improvement has on your brain capacity are outlined in this session.

57. Win informs you that research has shown that students who are involved in sports or other activities that build their lung capacity, especially underwater swimming, yoga, playing a wind instrument or singing in the choir, are better readers, have improved intelligence, and will have wider spans of awareness and attention. Were you involved in any of these events as a child or adolescent? If so, how were your reading and attention span skills? Discuss your experience with this phenomenon, in the space provided below.

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58. Win suggest that there are 3 major reasons why one would greatly benefit to practice held-breath underwater swimming:

    i) To improve awareness and attention span by improving your respiratory capacity, your breathing span.

    ii) To improve intelligence by improving the physical condition of the physical brain, expanding circulation of the brain through using the carbon dioxide to expand the corroded arteries.

    iii) To likewise improve the physical basis of intelligence in the brain through greater circulation by using the diving response.

Win strongly recommends a concentrated 2- or 3-week period in which each day you spend an hour of total time at the bottom of the pool. Come up every time that you need to, but accumulate 30 minutes to 1 hour of total time at the bottom of the pool, stretching a little bit each time the amount of time that you can remain under water in one breath. This can have a lasting effect on your health, especially forcing your corroded arteries into permanent accommodation for a larger flow of circulation. Could you make a commitment to do this exercise at some point in the next year? When? Write down your commitment below and record the outcome of your experience.

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59. Deep-belly breathing also greatly affects your brain capacity, energy level, attention span, and overall health. When you breathe, does your chest rise and fall? If so, try to breathe deeper so that your belly is rising and falling. This will have a profound effect on many aspects of your life, including your intelligence capacity. For at least 15 minutes each day for the next week, sit and focus on doing deep-belly breathing. Record your experiences, in the spaces provided below.

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Day 2:

Day 3:

Day 4:

Day 5:

Day 6:

Day 7:

Additional Material

Win Wenger is a great advocate of the interactive learning model of education in the school systems. He makes a clear distinction between "educating" and "teaching." He defines educating as the concept of "drawing forth" ("educare") from the learner as opposed to didactic imparting of information from the teacher for the purpose of memorization by the student. This latter model does not support the students as thinkers.

The whole point of interactive learning, as Socrates discovered 2,400 years ago, is that most of the understandings we're struggling to learn or teach are there already, buried in prior exposures, experiences, and the unconscious. It is so much easier and more meaningful if, by one means or another, we force ourselves and/or one another to look within our own awareness and to respond or seek to respond from those awarenesses. The response reinforces both those awarenesses and the trait of BEING aware. Whatever externally sourced information still needing to be added integrates quickly, easily, and meaningfully around that already-known core once that is activated. With properly focused techniques, interactive learning is a remarkably effective way to educate.

Beyond this, though, Win realized that a teacher who does not listen short-circuits part of the effectiveness. By not hearing the actual response of the student, a teacher cuts off and even reverses some of that reinforcement. This applies to both teachers and non teachers, for it is clear that one of the very best things we can do for one another is to listen to one another with full attention, respect, and regard. Really listen.

60. What was your educational experience? Did you feel that you were encouraged to find solutions in your classroom or did you feel that the experience was more the "teaching" model described above? Did you feel that you were listened to in the classroom? Describe your schooling experience below.

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A large part of the interactive learning model is posing questions to the students, but as opposed to the teacher then didactically imparting the information in response to the question, he or she asks the students to form "buzz" groups (everyone in the class is talking at the same time, but only to their immediate partner or partners. If the student huddles close together with his or her immediate partner(s), the effect is that of a buzz-murmur rather than the roar that typifies some interactive classes). In these buzz groups they would discuss responses to the question among themselves. This gets them actively involved with their own learning. With their own input as a basis for further discovery, the classroom opens up to a world of exchange in which a great deal of wisdom is initiated by the responses of the students themselves.

61. Have you ever had an educational experience like the one described above where you were placed in "buzz" groups or "partnerships" and the exchange was an interactive one? If so, describe your experience below. If not, how might such an educational model have affected your self-esteem and learning capacity? Discuss your experiences and your views, in the space provided below.

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First and foremost Win asserts that teachers have to be good listeners before they can successfully implement the interactive model of educating. He created the following successful procedure that instilled this lesson in graduate teaching students at the National Institute for Teaching Excellence, Cambridge College, Massachusetts.

i) To start, Win said some opening remarks to set the context of the procedure. He then suggested that the teaching students arrange themselves in partnering and buzz groups. He then posed the question, "What was the main reason(s) why you went into teaching in the first place?"

ii) After the initial answers had been generated in written form, each partnership was divided into partner "A" and partner "B". He assembled the "B" group in a huddle and instructed, "To every answer of your partner, no matter what your partner's response, say, 'Why is that important to you?!?'" He then sent them back to join their respective partners and begin the buzz for 'A' to answer, "What were your main reason(s) for becoming a teacher?" (The question "Why is that important to you?" stimulates deeper though and reasoning over short-term, shallow-memory responses).

iii) After 4 to 5 minutes of the above discourse, he instructed the "B" group to open the process up now, using every way they could to draw out their partner "A" further on their answers without getting in their way or interrupting his or her flow. This procedure was then reversed as "B" group discussed their responses to the question.

The outcome of this exercise was a heightened awareness on the part of the teachers as to how effective this technique was and how it could be used as a prescriptive technique and successfully be used as a teaching model. They discussed how this technique made them feel heard, as if they were actually being listened to, and how powerful that experience was for them.

62. Sometime in the next week, try this exercise with someone in your life. Ask that person a question similar to the one above, such as, "What was the main reason(s) why you went into your chosen profession in the first place?" Then continue the exercise as it was laid out above. What was your experience as the listener? Ask the other person what his or her experience was in the conversation. Write your findings, in the space provided below.

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63. How can you take this technique into your everyday life? What benefits do you feel it would have on you and on those you interact with? Discuss your theories and track your findings, in the space provided below.

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64. It has been said that high levels of creativity and high levels of ability at problem solving are intrinsically part of the natural or inherent condition of humankind. People's widespread inability to be creative, and their ineffectiveness in solving problems, is not a part of their nature. Instead, it is an artifact imposed by conditions in our culture, including conditions imposed in our schools and workforce. What are the current conditions of your school or work environment? Do they support and nurture your creativity? If not, what adjustments can you make so that your environment is a much more creatively nurturing one?

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In this program Win creates many experiential exercises that induce visual thinking with Einsteinian, receptive, or discover visual mental imagery. Researchers agree that:

i) The right half of your brain cortex works 10,000 times more rapidly than does your conscious left, which has been taught by the language you speak to think to word speed. The deeper, limbic part of your brain works 10,000 times faster than does your right cortex, and directs the whole process. Most mental activity therefore is far faster than is conscious thought or experience.

ii) For every conscious thought, perception or impression you are experiencing, you are also experiencing more than 100 marginally conscious or unconscious such impressions.

iii) Every experience you've ever had is still with you in memory. Conscious recall of it might be a problem, but the memory itself is there with you for a lifetime. That means that everything you've ever learned or tried to learn, and even information simply incidentally happened past, is also yours, throughout a lifetime.

iv) Visual response involves 80 percent of the area of your brain, according to EEG studies.

v) Conscious response involves only 5 percent of the area and only 1 percent of the cells in your brain according to electro prove studies performed during neurosurgery. Therefore,

vi) Nearly all of your visual response arises in regions of your brain which, normally, are part of your unconscious – wherein is also to be found that prodigious data-based and reflexive instant understanding. (Hence the value of a Rorschach inkblot test, among other related phenomena.) This occurs when that visual response is not being driven by outside stimuli or by overly directed visualization.

65. What percentage of left- (logical) and right- (creative, intuitive) brain do you feel that you currently use?

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66. Based on your experience with the intelligence acceleration exercises in this program, what parts of your brain do you believe you use most in the exercises?

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67. Since practicing the exercises created in this program, do you find yourself tapping into those unconscious impressions more readily? If so, give an example, in the space provided below.

68. Do you find that your memory is improving as you work on the exercises provided in this program? Given the statistic above, what percentage of your memory do you believe you have conscious access to? Unconscious access to?

There is a way to describe the images, metaphors, and experiences in your Image-Streaming techniques that are most effective. In the list below, note the ways to describe which are "Developers" that enhance your experience and those that are "Blockers," which are ineffective:

Developers	**Blockers**
Sensory	*Abstract*
Detail	*Naming instead of describing*
In specifics	*In generalities*
Concrete observations	*Explanations*
What you're seeing	*What you know or know about*
Immediate	*Past tense or remote*
Rapid-flow	*Careful*
Free-flow	*Edited*
Accurate, forthright, honest	*Modified*
Sustained	*Interrupted/self-interrupted*
Eyes kept closed	*Dipping in and out*
Describing	*Talking about*
External focus to describe TO	*No listener or recorder*

69. Go through the list above and mark each method that you used for describing in the exercises in this program. Do you have any examples from the "Blockers" list that could be improved upon? If so, note them and do an Image-Streaming modifying your description technique to correct any ineffective habits. Do at least 3 exercises with the intent to correct any ineffective describing habits. Take note of your experience below, exploring the difference in the feel and intensity of the exercises after making the correction.

The ineffective methods I have used that I have noted from the "Blockers" list are:

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The outcomes of the modified exercises I have done to correct these ineffective description technique are:

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Exercise 2:

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Exercise 3:

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The Learning and Brain Growth both proceed best as feedback upon one's own expressive activities, according to several key programs and researchers:

i) Sophists developed the first schools, not to teach students but to provide audiences for leading thinkers and perceivers. These thinkers developed their perceptions by describing them to those audiences. Some of these leaders, most notably Socrates, returned the favor and drew out their hearers (audiences) in turn. Results of searching one's own perceptions and of describing what he or she discovers there are so profound, seemingly so miraculous in terms of producing leaps of understanding and growth, that for over 2,000 years most practitioners of the Socratic Method believed all knowledge and understanding to be already within the student. That knowledge need merely be drawn forth into consciousness. "Education" is named from "educare," this concept of "drawing forth," even though most American schools have long since abandoned education and gone over to teaching instead.

70. Have you ever had an audience with whom you shared your perceptions on a subject of interest? If so, how did the experience stimulate you? If you haven't, try an experiment and actually create an audience of a couple of friends or family members and do a 15-minute session in which you describe your perceptions on a particular subject, this program perhaps. Describe your experience doing this exercise, in the space provided below. Did it stimulate you intellectually?

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ii) Maria Montessori, drawing upon centuries of study by the University of Pisa, based her successes upon so shaping the learner's environment that the learner's own, spontaneous activities will generate appropriate feedbacks, which do the actual teaching. Successful with "unteachable" disadvantaged children in Italy (ironically her method in North America is mainly used instead with affluent, advantaged children who can also learn successfully by many others, less effective systems.)

71. Have you ever had any firsthand experience with the Montessori schooling technique, or do you know of anyone who has? If so, what was your understanding of the learning style there?

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iv) In Win Wenger's findings since 1974, people who describe their perceptions aloud to a live listener or a tape recorder make remarkable gains compared with those who do not, across a very wide range of exercises and procedures. People gained a full point of IQ for every 80 minutes of easy home practice of the Image-Streaming technique, compared with those students who did not describe aloud their perceptions to a listener, who showed zero gain.

72. Have you done at least 80 minutes of the exercises provided in this program? If so, congratulations. You have just raised your IQ and opened yourself to a magnificent world of possibilities.

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v) Marion Diamond's study with rats concluded that rats raised in "stimulating" environments but not allowed to play with the toys directly (who were only able to watch other rats play directly with the toys), developed brains as shriveled and impoverished as do the rats who are raised in total isolation in "unstimulating" environments.

73. Find 3 additional ways that you can become more actively involved in your own development and learning process, beyond the exercises provided in this series. Use your imagination, perhaps Image-Stream on this question and see what comes up for you. Write your insights, in the spaces provided below.

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Insight 2:

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Insight 3:

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How many times have you heard it said, "You use only 5 percent to 10 percent of your brain"? Next time you hear anyone say that to you, ask him or her, "How do you know? Where did that information come from?" Chances are that he or she will not know. They heard it from others, who heard it from others. Folklore, not science. Well, when we get to the science of it, the science is revealing.

It was J.Z. Young, in his A Model of the Brain (Oxford University Press, 1964), who reported the original sample-and-count-one-by-one studies. What he was counting was the proportion of brain cells that are developed. Developed at all, meaning myelin sheathe and having dendritic connection to other brain cells. Yes, it is true that only one cell in ten is developed, but how well developed? Some cells have been counted with as many as sixty thousand connections; most of such cells as we have developed, though, have only a dozen or so connections at best. Factor those two considerations and it isn't true that 10 percent of our brains are developed. More like one trillionth of one percent of our brains are developed. This leaves a bit of room for improvement!

74. Does this statistic inspire you to further develop your brain capacity? Given the tools you have been shown throughout this program, do you get an indication of just how vast the world of discovery and information is if we were to spend more time tapping into it? Discuss your impressions below.

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The following 5 points are words of wisdom from Win Wenger:

i) Your immediate first-hand perceptions, however imperfect, are the surest thing you have.

ii) Acting on what you have, rather than what you don't have, puts you in control. What you have, you can act with immediately and at your own initiative. To use what you don't have requires you do other things first before you do what you are setting out to do, and usually through other people and other agendas.

iii) Describe or otherwise act in response to your own immediate first-hand perceptions, and everything positive in the world comes more and more within your reach.

iv) There is no one who cannot. There is no one in the world who cannot do this much to get started upward, and the road has no forced endings.

v) The most powerful thing you can do for another is to listen to him or her with careful attention and respect.

75. What are your responses to the above words of wisdom? Do they concur with your ideologies and belief systems?

Discuss any responses you have to them in the space below.

76. Create 3 of your own words of wisdom, in the space provided below. If you struggle at all to find them, perhaps you could do an Image-Streaming and see what may arise.

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GLOSSARY OF TERMS AND SUPPORT MATERIALS

Image-Streaming

A technique of visualization in which you open to and experience images from the sub-conscious. By responding to the stimulus by doing a detailed and rich description of what you are experiencing to a listener or into a tape recorder, you go into the flow of genius that is present in your sub-conscious mind.

Lucid Dreaming

Dreaming in a state where you are conscious of the fact that you are dreaming. You are very present in the dream and usually remember a great deal about the dream.

Painting Word Pictures

Creating an impression of an image using detailed, rich descriptions that incorporate the use of all the five senses – touch, taste, smell, sight, and hearing.

Portable Memory Bank

A notebook that you can carry with you at all times in which you record any insights, ideas, ah-ha's that you may experience throughout your day. This is a record of anything that may flow into your conscious thoughts from the world of your subconscious.

Velvety Smooth Breathing

A technique for breathing that creates a highly relaxed yet alert state. The process is outlined on Page 14.

BOOKS

Laberges, Exploring The World of Lucid Dreaming and Lucid Dreaming

Sidney J. Powerns, Visioning, State of the Art Processes for Encouraging Innovative Excellence

Creative Education Foundation

For more information and Win Wenger's latest innovations and insights, you can log onto **winwenger.com**

About Richard Poe

Richard Poe is a NEW YORK TIMES bestselling author and cyberjournalist. His columns appears weekly on NewsMax.com and RichardPoe.com. Poe was formerly editor of FrontPageMagazine.com; senior editor of SUCCESS; managing editor of the EAST VILLAGE EYE; and a reporter for the NEW YORK POST. Poe has written nine books, including WAVE 4 and BLACK SPARK, WHITE FIRE.

For more information about Richard Poe and his other best-selling tapes and books, vist **www.richard poe.com**